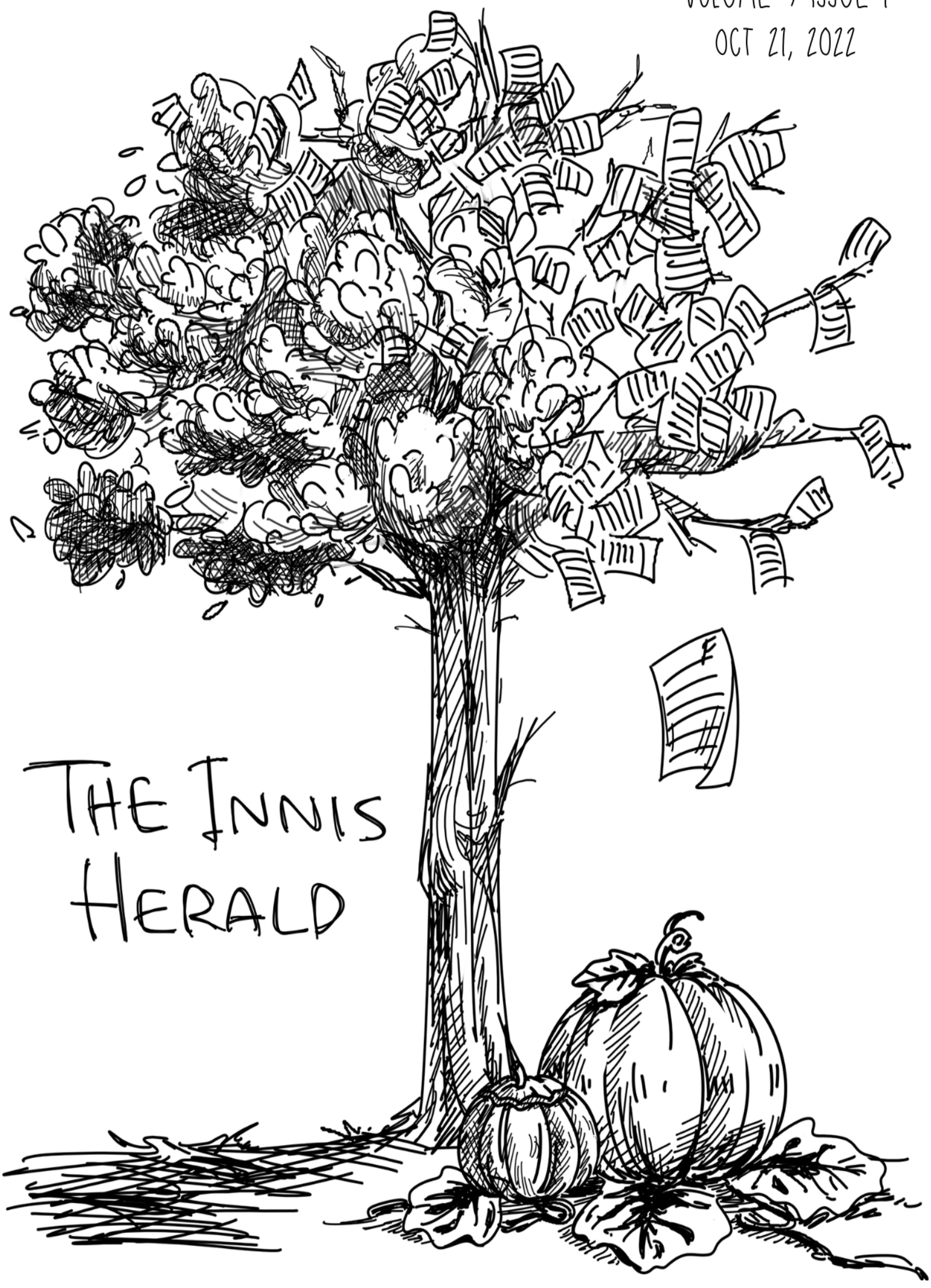
58
VOLUME ~~9~~ ISSUE 1
OCT 21, 2022



The Innis Herald wishes to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on the land of Tkaronto.

V58 2022–23 The Innis Herald Masthead

EDITOR-IN-CHIEF
YASH KUMAR SINGHAL
Most likely to: get thrown overboard

CREATIVE DIRECTOR
SAMANTHA "SAM" GUEVARA
Most likely to: throw someone overboard

JUNIOR CREATIVE DIRECTORS
MAYUMI RAMOS
Most likely to: make a playlist
and
MICHELLE WONG
Most likely to: either break into a dance or randomly zone out and daydream

SOCIAL MEDIA COORDINATOR
RHEA GOSAIN
Most likely to: become an influencer

ONLINE EDITOR & PODCAST PRODUCER
CATHERINE DUMÉ
Most likely to: publish a high fantasy series (that is, if I don't break down and give up halfway)

JUNIOR ONLINE EDITOR
EMMA TRAN
Most likely to: stress bake instead of studying

JUNIOR PODCAST PRODUCERS
MARTY HEWITT
Most likely to: get into a car accident
and
HUIPENG LI
Most likely to: murmur random lyrics while walking on campus

SENIOR COPY EDITOR
KIRAN BASRA
Most likely to: fall asleep on the subway

JUNIOR COPY EDITORS
YUJIN OH
Most likely to: get lost in their own city
and
MARGAUX YIU
Most likely to: organise a team event at an escape room

SENIOR LAYOUT EDITOR
LINDA CHEN
Most likely to: pull an all-nighter without realizing it

JUNIOR LAYOUT EDITOR
JESSICA CHU
Most likely to: tame a city pigeon

Special thanks to
Lina Yan and Gillian Bolivar for creating the graphics in this issue!

Why V58?

HEY INNIS! (Hey What?)

Welcome to the first issue of The Innis Herald ~~volume NINE~~!
record scratch
Wait, that doesn't sound right. If the Innis Herald was started all the way back in 1965, how come we've only put out nine volumes? Aren't there supposed to be, like, fifty? What happened to all the others?!

These exact questions were going through my mind at 2 a.m. on the third Tuesday in July, 2022. Why was I up so late? Why had I decided to have a cup of coffee right before getting into bed? Why was I thinking about this on a random Tuesday in the middle of July? These are questions to which we may never find satisfactory answers.

However, my 2 a.m. caffeine-fueled Innis Herald musings had sparked something in me: a curiosity, a question. The need for an investigation.

I spent the next few days going through Innis Herald archives, frantically searching for clues, for answers, for anything! I covered my cork board with pieces of evidence and Post-its with question marks, connecting the dots with strings of different colours. I called in some favours, contacted my "sources," and spent days, weeks, months frantically reading through hundreds of pages of old editions of the Innis Herald, getting nowhere. Finally, the most promising realisation came to me. If anyone could help me crack this case, it would be Kate Johnson, the all-knowing librarian at Innis College.

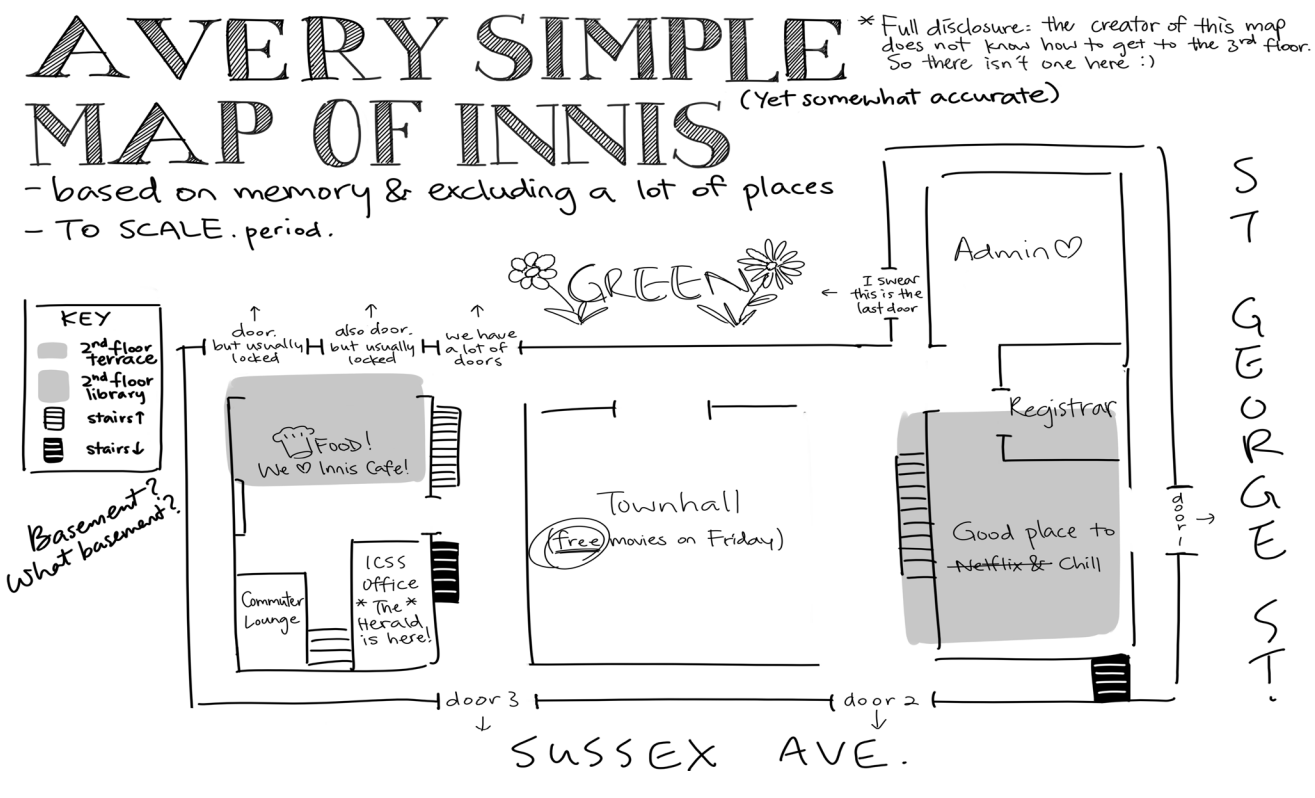
Together, Kate and I dove further into the depths of this mystery, listing every issue, tracking down lost pages, and scouring through endless emails until...
I found it. I found the answer.

According to my incredibly complex calculations, 57 complete volumes of the Innis Herald have been created to date. That could only mean one thing: we, the masthead of 2022-23, are volume 58.
VOLUME FIFTY-EIGHT!

This paper, the one you're reading right now, was started by a somewhat ambitious group of Innisians all the way back in 1965. For years, brave and bored students have joined the masthead, taking on the challenge of running this incredible publication. Together, the writers, artists, photographers, editors, designers, and, of course, readers, have filled these pages with history, personality, and absolutely terrible jokes.

We promise to do the same. We will honour the legacy of Innisians before us and bring you four issues of interesting, informative, and just slightly in(nis)sane Innis content.
Get ready for truckloads of alliteration and bad Innis puns. This is just the begin(nis)ing.

Your extremely excited editor-in-chief,
Yash Kumar Singhal


AVERY SIMPLE MAP OF INNIS
(Yet somewhat accurate)
* Full disclosure: the creator of this map does not know how to get to the 3rd floor. So there isn't one here :)
- based on memory & excluding a lot of places
- To SCALE. period.
KEY
2nd floor terrace
2nd floor library
stairs↑
stairs↓
door. but usually locked
also door. but usually locked
we have a lot of doors
GREEN
I swear this is the last door
Admin♡
ST GEORGE ST.
door 1
Registrar
Good place to ~~Netflix &~~ Chill
FOOD! We ♡ Innis Cafe!
Townhall
(free movies on Friday)
Commuter Lounge
ICSS Office * The * Herald is here!
Basement? What basement?
door 3
door 2
SUSSEX AVE.

A Who's Who on the ICSS

Ah, the ICSS. The Innis College Student Society. They are students, just like you and me, who either really love the college or hate themselves enough to give up all of their free time to sit through hours and hours of **beyond boring bureaucratic b—** just to keep Innis Innising Innis-ly.

They plan the most amazing socials, design merch to rival designer brands, start thoughtful initiatives, create opportunities to get involved, lift boxes, manage money, and do so much more; all so you get the Innis you deserve (and also maybe for the ego boost, office access, and co-curricular credit—but mostly for all of you).

So, the next time you're in the college building, walk on over to room 107 and try to spot an ICSS member in their natural habitat. Here's a list of everyone you might encounter: Gotta Catch 'Em All!!!

PRESIDENT
Ayaka Teshirogi

VICE PRESIDENT - EXEC
Eilene Su

VICE PRESIDENT - INTERNAL
Cindy Yan

VICE PRESIDENT - FINANCE
Emil Stoynov

CHIEF RETURNING OFFICER
Mira Ghosh

SOCIAL DIRECTOR
Curtis Chambers
Yona Anderson

CLUBS & MERCH DIRECTOR
Jamie Yi

MARKETING DIRECTOR
Neruka Joseph

EQUITY AND OUTREACH DIRECTOR
Sam Guevara
Nina (Ghinwa) Kamal

INTERNATIONAL REPRESENTATIVE
Mikael Gouwtama
Emily Zhong

OFF-CAMPUS REPRESENTATIVE
Lina Yan
Alice Lo

GRADUATION DIRECTOR
Albert Cheng
Rhea Gosain

SUSTAINABILITY DIRECTOR
Zheng (Eva) Lian
Angela (Anzhelika) Denissova

ATHLETICS DIRECTOR
Stephanie Liang
Stephanie Saab

PHOTO-VIDEOGRAPHER
Rahul Parhar

PHOTO-VIDEOGRAPHER VOLUNTEER
Sanam Syed

GRAPHIC DESIGNER
Kelly Kim

The PEARS Project

Mikayla Reitsma
Social Media Coordinator of Innis PEARS

STUDENT LIFE

Prevention, Empowerment, Advocacy, and Response for Survivors: The PEARS Project.

Three years ago, The PEARS Project was founded at the University of Toronto to provide all of the above to survivors of sexual assault at U of T. Our founder, Micah Kalisch, was inspired to begin this organization after observing U of T's lack of response to sexual assault allegations within Trinity College. In just three years, PEARS has established a branch at nearly every college, campus, and faculty at U of T. **We exist to provide peer support to our respective communities and the greater U of T community, as well as sexual health and mental health resources.**

It is our pleasure to inform the students of Innis College that the newest branch of The PEARS Project has been made just for you: Innis PEARS is now up and running! We were founded late last year by Stella King, the Innis PEARS president, who gained inspiration from Micah Kalisch's speech in her WGS160 lecture. Upon hearing that Innis College was the only St. George college with no branch, she decided to take action! We're grateful for the opportunity to support and exist in the Innis community.

This year, we have plans to connect with our community with events such as Pumpkin Painting and Periods & the Environment, all "PEARed" with an informational workshop surrounding our mission. Additionally, PEARS members are trained in peer support by the well-established Dandelion Initiative, which involves learning trauma-informed and effective ways of supporting survivors. In practice, this can look like helping a survivor figure out their next steps, helping file a report, or simply acting as a confidential person to talk to. If you are a survivor of sexual violence and want support, please do not hesitate to contact us at innispears@gmail.com.

Innis PEARS is now accepting new members to be part of the community! We'd love to have an official roster for community input, but peer support services and events are available for every student. Complete the form in our Instagram bio: @InnisPEARS.

CINSSU's Free Friday Films

Kit Domanski
STUDENT LIFE

Free Friday Films are back at Innis this semester. October promises a month of spooky offerings (Freaky Friday Films? Free Frightful Films?), with a focus on women in horror. While women are often victimized within the genre, this month's slate is all about seeing ladies take back their agency in whatever terrible form that may take. Because, while we on the Cinema Studies Student Union's programming team support women's rights, we also strongly support women's wrongs. For your consideration, then, are these four upcoming screenings paired with the immaculate vibes they're serving.

Kicking off the Halloween season on October 14, *Saint Maud* (2019) follows a young nurse who takes it upon herself to bring salvation to a woman under her care in hospice. Despite Toronto hosting the premiere of *Saint Maud* as part of TIFF's Midnight Madness selection in 2019, the COVID-19 pandemic interrupted a planned North American theatrical release, so this is a rare opportunity to see a largely missed film on the big screen. Vibes include fanatical devotion with a sinister edge, workplace stress so intense it becomes a religion, and biblical angels with all those wings and eyes and flaming wheels shouting "BE NOT AFRAID."

The October 21 screening has yet to be announced, so in its place please take time to reflect on who your favourite scream queen is. For me, it's got to be Mia Goth. I wore blue eyeshadow for a solid month after I saw *X* last spring.

The month rounds out with a double feature **on October 28, featuring Paranorman (2012) and The VVitch (2015).** Continuing CINSSU's tradition of pairing a kid's movie with a definitely-not-kid's movie in October, these two films grapple with the consequences of puritanical New England society seriously bumming everybody out. Celebrating its 10th anniversary this year, *Paranorman* is a stop-motion animated feature from the studio that brought us *Coraline*. Norman is a kid who can talk to ghosts, a skill that earns him mockery from his town. That is until a witch's dead-raising curse sends the town into chaos, with Norman as the only one with any hope of stopping it. Vibes include weird-kid found families, the crunch of leaves under a zombie's foot, and the "Good For Her" Cinematic Universe but for kids. It also features the first openly gay character in a children's animated film.

Closing the slate, *The VVitch* is the film that put Anya Taylor-Joy on the map with her portrayal of Thomasin, the eldest daughter of an exiled puritan family that is plagued by sinister goings-on in the woods beyond their homestead. Vibes include glimpses of secrets caught by candlelight, bathing in blood as a skincare routine, and dancing naked with your girlies around the bonfire.

If any of this sounds like a good way to spend a Friday night to you, come to October FFF. You get to watch a film for free, and CINSSU's programmers will always be down for a chat after the screening with fellow movie lovers.

Beauty School Dropout

Hibah Ahmedi
STUDENT LIFE

For days after I first saw *Grease* (the movie with John Travolta and Olivia Newton-John), I had that "Beauty School Dropout" song stuck in my head, specifically the part where Teen Angel sings, "Go back to high school." Honestly, at this moment it doesn't seem like such a bad idea.

Don't get me wrong; I'm not saying high school is better than uni, not by a long shot. However, the adjustment has been... Well, I'll give you an analogy so it's easier to understand: You're walking down the stairs and you miss the last step, except you never regain your balance, and you're in a never ending loop. I'm sure a lot of us are feeling this way. If you're not, then it must be great to be you! But, for those missing the last step and freediving into Tartarus, don't worry if you feel like you know absolutely nothing; your personal Dalai Lama is here to help you feel better about yourself.

Coming into uni, one of the biggest things I was worried about was making friends and meeting new people, which, of course, was the *most* valid concern. It's not like uni is about schoolwork or anything (cue the Pinocchio nose extension). However, for someone very introverted, with the social skills of an intoxicated hamster, it very much was a big deal. The people around you always seem to have the best intentions. For example, "Just say hi and introduce yourself," or your mom sending you an article about making friends as an adult (I wish I was joking with that one). None of that makes it any easier.

Classes are a revolving door of people. Everyday, you sit down and talk to the person beside you, and 80% of the time, you never see them again. I have some advice but take it with a grain of salt! Talk to people like you are never going to see them again, because most likely, you really won't (especially in those big classes at Convocation Hall — if you know, you know). Just remember that there really is nothing you could say that is more embarrassing than being a Team Jacob over a Team Edward fan. **So, go for it, babes!**

Let's play a word association game now. People. Friends. Class. Readings. Words. Chants. Woodsworth going "oi, oi, oi," oops back to readings.

The assigned readings, as a humanities student, are atrocious. The time, the focus, the three chapters for one week in one class are definitely a lot. But, the tactic I've adopted is to do readings everywhere but at home. Trust me when I say that doing your readings for class in Robarts is next level. Everyone around you just exudes this smart, focused energy that I'm pretty sure my body feeds off of, and the readings go by faster. There are also no distractions, unless you want to count the triangles on the ceiling (I highly recommend the third floor reading room for that pursuit).

If you are tired of Robarts, switch it

up and go to E.J. Pratt (which has the *best* couches in the downstairs level) or the UC Library—I haven't made it there yet, but it has been described* as Christmas at Hogwarts, and nothing sounds better than that (*It was described that way by me, based on pictures I found online).

Anywho, school will probably not get easier, but it will get more enjoyable. Talk to the Edward stans. Maybe sign up for one of the zillion clubs. Go to one of the libraries on campus. Or, just sit on a bench in Queen's Park and try not to get attacked by the squirrels. Everything is honestly going to work out. I mean, it had better, since I've embarrassed myself about 30 times in this article!

Stay strong, Innis-ians or Innis-iators or Innis-onians!

Despite the Cons of Con Hall

Kiran Basra
STUDENT LIFE

With the worst of the COVID-19 pandemic behind us, this semester the University of Toronto has resumed full in-person learning, after two years of the hybrid model. Every day, 65,000 students pour onto a bit less than one kilometre squared of the downtown core. Masking is now up to our personal preference, as the multi-racial posters on every door cheerfully tell us. Classes at Convocation Hall are back, baby!

I'm a health sci kid, which means I see lots of my new classmates up close and personal every day. I spend 3 classes – 9 hours a week – in Con Hall, which has a capacity for 1730 people. The first time I walked in, I heard a thousand conversations taking place at once and it stopped me in my tracks. It was more people than I had seen at one time in more than three years.

It's not just me and 64,999 other strangers making up this strange new campus, either. I keep running into people I know on the street! Last year, I texted my friends saying we should meet up and what followed was an in-depth comparison of schedules to figure out which day we would both be downtown and between classes. Now I text them and they say they're at the library next door to mine, and they tell me to take ten minutes and come see them.

It helps that the city is never more beautiful than it is for these two weeks in fall, and that in the University College quad those hundred-year-old trees turn gold. It's still early enough that none of us have fully lost that September optimism which promises us this year is the one we'll get everything right. I watch the people around me as I rush from class to class, and there's always something to see. The Lady Godiva Memorial Band marching through campus on some mission only they understand. The most beautiful girl I've ever seen. A group of friends laughing as they sit on a patch of grass, like the stock photos come to life.

I don't love it all, though. I find myself wishing for Zoom every time I step into the construction-filled King's College Circle, especially after the cars that insist on going through the worst roundabout in the city try their best to run me over. And Convocation Hall has become my new nemesis. It has no built-in desks and the bare minimum of padding on its seats. My friends over six feet tall have red marks on their kneecaps after class from being crammed against the chairs in front. My spine has been hurting for five weeks straight, and will probably keep hurting until December. Small wonder that my classes of 1300 have dwindled to half that (my bio course excepted, because Kenneth Yip has a power over health sci students that cannot be underestimated). And my favourite reading spot in Robarts has been stolen by some upstart first-years, now that campus is saturated. I've seen some people doing their readings at Bahen sitting on the floor by the garbage cans, since every single seat is filled.

Many of us entered university at a time when the campus was emptier than it had been in decades. Although this in-person learning – and the classrooms and crowds that come with it – are strange to us, it is what the University of Toronto was built for. We've worried about overcrowding since the 1980s and haven't found a solution yet. Our location means there's no room to expand out. Even if we were to expand upwards, we can use the King's College construction job as evidence that nothing will be finished in time to improve our own student experience.

Like Zoom classes, in-person learning has good parts and bad. Like everything, all you can do is appreciate the good parts and complain about the bad parts until you're over them. So while there is a permanent knot in my back from those Con Hall classes, I'm trying to see my friends, look around my city, and explore the quieter libraries on campus to find more study spots. Should the other shoe drop and yet another return to hybrid arrive with it, we have this fall. I intend to use it while I have it.

I won't tell you my new favourite library, in case another group of upstart first-years take it, but I will tell you my favourite section of Con Hall is L. Take ten minutes and come see me there.

The Orientation Adventure - IO22

Yash Kumar Singhal &
Rhea Gosain

STUDENT LIFE

The Innis College Orientation planning began, as all great things do: with bread.

The first official Orientation Coordinator (OC for short!) meeting took place at 3 p.m. over Zoom. Rhea was joining from her grandparents' place in India and Yash was bringing that Innis spirit live from Innis Residence. The one objective of this meeting was to brainstorm the 2022 Orientation theme.

We started with a piece of paper that would've been completely blank if not for the word Bread written in bright blue ink in the very centre. Slowly, but surely, we started adding words like *warm, wholesome, s'mores, mushroom, picnic, campfire, and forest* to the page. We saw a theme, emerging out of the muddled mess of cottage-core vibes and camp-related titles that we had somehow penned down. A few weeks later, after some workshopping with our supervisors Madi and Dianthi, it finally came to us: **"InnisTogether: Adventure Awaits".**

Does the conception of the theme stem from somewhat dorky beginnings? Yes, yes it does! But that is what you get when two unapologetic dorks are hired to plan Orientation.

Once we had our theme down, we moved on to step two: assembling a team. And oh, what a team we assembled. *cue Avengers theme song*

From there, we started thinking about what kind of events we could run, what we could put in the orientation kits, and what our look and logo would be. We would sit for hours in the 3rd floor study room at Innis (our makeshift OC Office that we kind of, sort of, completely took over), and filled notebooks with good (and also VERY terrible) ideas. At one point we even went through archives of the Innis Herald looking for inspiration and wisdom from OCs that came before us.

This was the first in-person orientation in *three years,* which we saw as a challenge, a mountain to climb, an adventure to go on. There were high expectations, some from nostalgic fourth year Innisians as well as those that we set for ourselves.

I (Yash) was also only in my second year, fresh off my own online orientation. I didn't know any Innis traditions of old. I didn't even have the cheers memorized until the day before O-Week! I was simultaneously planning and experiencing my own first in-person orientation.

This and the fact that (besides the fourth years) no one at Innis had seen an in-person orientation gave us a lot of freedom. It gave us the chance to experiment with the events, the kits, and the planning process. We would be setting the standard for orientations to come. This was both a daunting and exhilarating realization.

Just like that, after two months of planning, ideating, and frantic emailing, it was all coming together.

We started receiving the merch we had ordered, boxes and boxes of tshirts, totes, and beaver pins. We were so excited seeing some tangible proof that our work wasn't in vain! We were making progress!

August came and things really started ramping up; the meetings became more frequent and the ICSS office started filling up with supplies. This was it, the final stretch.

And then, *boom*! Just like that, four months had gone by and we were finally, *finally*, at O-week.

The night before orientation, we could not sleep. We stayed up in the events room at Innis res, creating roads using paper tape and going through the motions of how registration would run the next morning.

We knew there would be 400 students coming in to register. But we were not prepared for what 400 people actually looked like. It was insane, controlled chaos: the noise, the chatter, the energy, the excitement. The line of students stretched out into St. George street and our leaders in their purple shirts droned around shouting cheers, hyping everyone up, and getting ready for

what was sure to be an intense three days.

We had the campus tours, the board game night, the block party, and the camp games. We had mindfulness, an academic seminar, brunch with professors, a bustling picnic and clubs-fair combination, a movie night, and a concert! We walked to Varsity (on time I might add) adorned in Innis colours, and cheering louder than every other college. We had barbeque and the 'Creaming Ceremony' and to top it all off, the beautiful return of in-person Harold's House!

We even brought back the INNIS COLLEGE BOAT PARTY, a 3 hour semi-formal filled with dinner and dancing on a yacht! With this extra, 're-orientation' event, we wanted to give second and third year students the chance to experience the in-person orientation they never got!

Somehow, WE HAD PULLED IT OFF! Orientation 2022 was a success.

So yeah, planning Innis Orientation 2022 was... surreal.

We spent four months coming up with a theme, hiring a team, designing our brand image, ordering merchandise, attending countless trainings and making infinitely many to-do lists that are infinitely long. We carried boxes, attended meetings, hopped on spontaneous calls at 2 a.m., met a ton of people and prepared plans outlining every single meticulous detail for every event during the three day O-Week. We thought about everything that could go right and lost sleep over everything that could go wrong (we know our executive team can relate), trying to anticipate every uncontrollable and unanticipatable contingency. We just really wanted y'all to have a good time!

All those sleepless nights and countless hours culminate in three days of adrenaline-fueled excitement, lost voices, sore feet, and unforgettable memories. As Orientation Coordinator, you're constantly anxious, constantly problem solving and putting out fires (luckily none of these were literal), double, triple, and quadruple checking your schedules and planners and budget documents. Your office is full of untouched plates piled with food and massive cups full of day old smoothies. You haven't sat down in hours, you haven't had a single sip of water, you haven't spoken to your family in three days, and yet all you're thinking about is how you're going to feed 450 students and leaders, with only 125 forks.

you haven't had a single sip of water, you haven't spoken to your family in three days, and yet all you're thinking about is how you're going to feed 450 students and leaders, with only 125 forks.

And yet, the absolutely heart-warming, tear-jerking moments littered throughout Orientation make all the stress and exhaustion worth it.

Like when you can point a camera at the crowd in the bleachers and four hundred people shout and cheer because they're as excited to be at Orientation as you are and the roar of their voices makes you jump, it blows you away, it overwhelms you and gives you goosebumps and a chill down your spine. Because wow, you didn't know people could cheer that loud for you or be that excited for something you created. Wow!

When you're coughing into the megaphone because you've been shouting cheers for the past hour and 20 students come out of the crowd with water bottles in their outstretched hands.

When you lose a game of tug-of-war against your co-OC (I'm looking at you Yash) [FOR THE RECORD, YASH WON] with a nasty case of rope burn and an upsetting defeat [can you tell that Rhea wrote this part? LIES AND SLANDER], but you can't stop laughing because you can hear the first years cheering, screaming, and high-fiving you!

When your own executive team walks menacingly towards you with evil twinkling in their eyes and dollops of whipped cream in their hands, ready to FINALLY get back at you and your co-OC for all those late night meetings and tight deadlines.

When you walk into Harold's House to see students sitting on blankets, waving their hands, surrounded by fairy lights, swaying and smiling as someone sings a song they wrote about burning the kitchen down and learning to live on their own.

And when even after Orientation has ended, students come up to you outside lectures and in lines for the food trucks or DM you on Instagram, and say "Thank you for planning Orientation," or "Sorry for throwing whipped cream at you," or "How can we find you if we want to chat?".

Those moments spent hugging each other, bobbing front and back while sitting on a box cart, shaking hands, writing speeches, singing songs, making way too many 'that's what she said' jokes (it was our coping mechanism, don't judge!) and dissociating on the floor with your co-OC. Those moments make it all worth it.

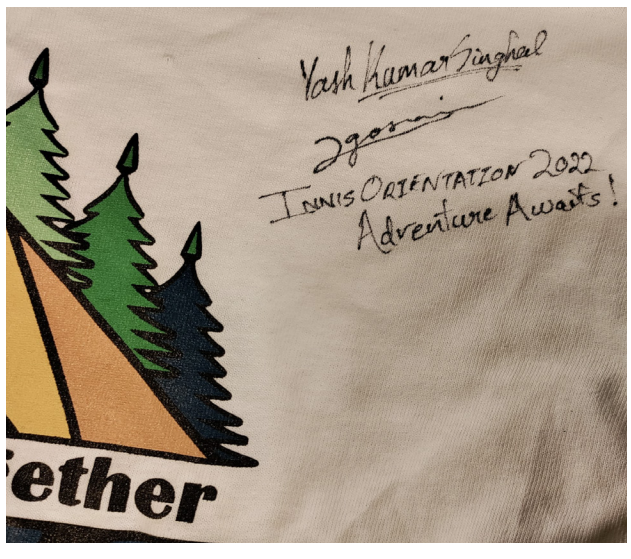
That was a tad bit dramatic, we know, but we hope you had as much fun at Orientation as we did planning it. You might not always be first years, but we will always be your Orientation Coordinators.

One more BIG BIG BIG thank you to our exec team; Abir, Angelica, Curtis, Kevin, Lina, Rahul, Sam, Shivani, and Yona all helped us make Orientation the success that it was. Thank you to the incredibly hard working Orientation Leaders who made our incoming class feel welcome and supported. Thank you to the AV Team at Innis College for supporting our events and bringing the vibes. Thank you to the custodian staff! Thank you to Innis Cafe for the great food and warm smiles. Thank you to all the stakeholders at Innis College, you supported and workshopped our programming. Thank you to Madi, Dianthi, and Emma for supporting us through every set-back, every "I'm gonna cry" moment, and for celebrating the wins with us. Thank you Principal Karen Reid and Vice Principal Eva-Lynn Jagoe for welcoming our students and showing off that Innis spirit. Finally, thank you to our incoming class who showed up, who cheered, who kept that energy up, and who made all our efforts and hard work worth it. We could not have done Orientation without you all!

Good luck on your next Adventure!

Love, your OCs 4 ever :)

Yash and Rhea

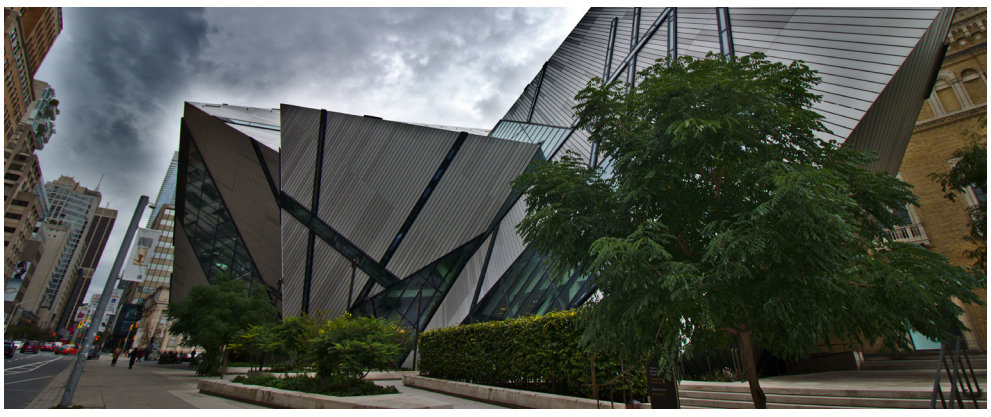


SIX IN THE 6IX

Kyle Newcombe
ARTS AND CULTURE

Here is my personal selection of six fantastic places to visit in Toronto. There's places to shop, learn, and explore, but all of them are certainly places to enjoy. Each attraction has transit or walking directions from Innis College provided, and nearby attractions are listed that you may want to check out while you're in the area.

All images credited to: Kyle Nemcombe



The observation decks and antenna of the CN Tower on a cloudy day.
How to get there from Innis: Take the 510 Spadina streetcar south from Sussex and Spadina to Bremner Blvd, then walk east past the Rogers Center.
Estimated travel time: 25-30 min.
Other attractions nearby: Ripley's Aquarium, Railway Museum
Often visible from campus, the CN Tower has been a dominant feature of the Toronto skyline since its opening in 1976. It houses multiple observation decks and even a restaurant. Students can receive 10% off General Admission with an International Student Identity Card (ISIC), which UofT students can receive for free online thanks to the UTSU being a member of the Canadian Federation of Students.

The main entrance to the Art Gallery of Ontario on Dundas St. W.
How to get there from Innis: Walk south on St. George St, then Beverley St, to Dundas St W.
Estimated travel time: 15-20 min.
Other attractions nearby: Grange Park, OCAD University
The Art Gallery of Ontario is an amazing attraction for those interested in art and history. With over 120,000 works spanning thousands of years, the museum is truly a one-stop shop for art enthusiasts or anyone with even a passing interest in the subject. Admission is **completely free for anyone under the age of 25**; as long as you show a valid ID upon entrance.

A monarch butterfly lands on a tallgrass plant at Tommy Thompson Park.
How to get there from Innis: Take TTC Line 2 from St. George east to Donlands, then take the 83 Jones bus south to Commissioners St and keep walking south on Leslie St until you reach the park entrance.
Estimated travel time: 45-50 min.
Other attractions nearby: Toronto Harbour Lighthouse
Also known as the Leslie Street Spit, Tommy Thompson Park extends south from Leslie St into Lake Ontario. It's an amazing place to go for nature watching, walking, and cycling; the park extends over 4km into Lake Ontario, and has many different trails to explore.

The Royal Ontario Museum, as seen from Bloor Street to the north.
How to get there from Innis: Walk north to Bloor St, then east to Avenue Rd.
Estimated travel time: 5-10 min.
Other attractions nearby: Gardiner Museum, Philosopher's Walk, Yorkville
The ROM is a classic attraction for UofT students, as it sits just on the edge of campus at Avenue Road and Bloor Street. The museum, founded in 1914, houses millions of artifacts, artworks, and other items across their 40 exhibits. The best news is that admission is free for Canadian post-secondary students every Tuesday; just present your T-Card upon arrival.

The main level inside the south building of the St. Lawrence Market.
How to get there from Innis: Take TTC Line 1 from St. George south to Union, then exit onto Front St and walk east to Jarvis St.
Estimated travel time: 25-30 min.
Other attractions nearby: St. James Park and Gardens, Hockey Hall of Fame
Currently home to over 120 vendors and its famous farmers market every Saturday, the historic St. Lawrence Market is the premier culinary hotspot in the city. Even if you aren't too interested in the endless varieties of fresh produce, meats, cheeses, and baked goods, the market is also home to many local artisans who display their work for sale.

A Chinook salmon "runs" up the Humber River at the Old Mill Dam.
Location: Etienne Brulé Park
How to get there from Innis: Take TTC Line 2 from St. George west to Old Mill, then walk east down Old Mill Rd into the valley and cross the bridge to the east side of the river.
Estimated travel time: 25-30 min.
Other attractions nearby: Bloor West Village, High Park
Etienne Brulé Park is a great spot to go for nature watching or a hike. Stretching north along the Humber River from Bloor Street, there are many mixed-use trails for walking and cycling, and just around the corner from the trailhead stands the historic Old Mill Dam. Throughout September and October, Chinook salmon "run" up the Humber to spawn, and the Old Mill Dam is the best place to see them in action.

here, there, everywhere

Mayumi Ramos

PLAYLIST

My boyfriend and I have been dating since we were 15 years old (we're 19 now!). We're from the same city, but we go to different universities, and transitioning into a long-distance relationship once autumn starts is hard, especially after seeing each other so often during the summer. There's an uncertainty, a lingering feeling of, "will this be as hard as it was last year?"

It's all topped off with the knowledge that we won't be in the same city together for a while (screw you, University of Waterloo co-op terms).

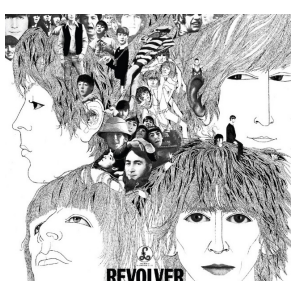
However, contrary to popular belief, maintaining a long-distance relationship as a student is neither futile nor impossible. This relationship continues to be one of the healthiest and most fulfilling things in my life, and in some ways, the distance actually contributes to that. It prevents us from unhealthily making our relationship the centre of our lives since it gives us the space to work on other aspects, such as our friendships, academics, and extracurriculars.

On a more personal level, I find myself reveling in the feeling of independence and autonomy. My boyfriend undoubtedly adds to my life, but I also recognize that I'm happy and fulfilled even when we aren't together. I know myself well enough to know that if we went to the same university, I'd want to be around him all the time. But with the distance, it's much easier to strike a balance, and it's nice knowing that I'm dedicated without being codependent.

Yes, it takes a lot of trust, commitment, and communication — I won't pretend that it's easy to balance it all or to prevent myself from spiraling when I see a cute couple holding hands on campus (**ugh, that should be me**). But on the other hand, we'll never question if the other person is just in it out of convenience and comfort, and it makes the times we *do* see each other even more special. When I find myself missing him, I remind myself that it's worth the wait.

Although I'm living my life here, and he's doing his own thing there, we find things that remind us of each other everywhere around us. We make time to share what's been going on in our lives; we celebrate each others' wins and comfort each other from afar. There's nothing sweeter than having an amazing day and knowing there's someone on the other end who's excited to hear all about it. Distance doesn't just make the heart grow fonder — it also makes us both stronger, both as individuals and as partners. We've built a relationship full of pure, genuine connection and intimacy after years of being together — and I'm confident there'll be many more.

Ramblings aside, this playlist captures what it's like to be in a long-distance relationship. It opens with two Faye Webster songs that perfectly encapsulate the feeling of sitting in my room alone after a weekend together, already reminiscing about the time we spent and wondering when the next visit will be. Then, Shelly's song has a short but sweet line that acts as a sort of mission statement, a declaration of intention in a relationship that's based on a consistent choice to commit: *"I'm gonna love you, I mean it."*



The three-song run of "Steeam," "Lonely Afternoon," and "So Hot You're Hurting My Feelings" has feelings of yearning running through it, but never sadness. Just the opposite, actually: it's full of warmth and the sweet kind of melancholy. Some of my favourite lyrics in the playlist are from the Caroline Polachek track:

Not like I'm counting the days
But it's been twenty-five
You're out there killin' the game
But damn, I miss you tonight

The second iteration of those lyrics say "*You know I live for the hustle | But damn, I miss you tonight.*" I love the balance of nonchalance and longing, of being happy for the other person while also wishing you were with them. I've learned that those feelings are not mutually exclusive, and you can, in fact, live independently and miss them at the same time.

The theme of the next three songs is conflict and communication (the former is unavoidable, and the latter is crucial!). I especially like the parallels between Angel Olsen's "Shut Up Kiss Me" and Paramore's "Still into You," with BADBADNOTGOOD's "Key to Love (Is Understanding)" tying it all up nicely.

Shut Up Kiss Me:
I ain't hanging up this time
I ain't giving up tonight
Even if you walk around
As though you think you're right
At your worst
I still believe it's worth the fight

Still into You:
It's not a walk in the park
To love each other
But when our fingers interlock
Can't deny you're worth it
Even on our worst nights
I'm into you

Finally, the last four songs — which give me a distinct fall vibe — basically sum up all my warm, gushy, sentimental feelings — I absolutely adore the lyric, "*You're a part-time lover and a full-time friend.*" If you're in a long-distance relationship like I am and you find yourself especially missing your beloved on a beautiful, brisk autumn day, cherish that feeling by throwing this playlist on and taking a walk through Queen's Park. Maybe try to ignore all the happy couples there, though.

Best of the 47th Annual TIFF - An Essential Moment for the Media in the Post-Pandemic Era

Yunyi Wang
ARTS AND CULTURE

The 47th Annual Toronto International Film Festival had arrived, its first in the post-pandemic era. Since its introduction in 1976, the ten-day event in early September, has acted as a permanent destination for film lovers and culture. This year's festival screened nearly 400 films from a diverse range of filmmakers worldwide, showcasing the diversity of world cultures and the appeal of cinema as a form of media. As a platform for promoting and popularizing new films, the festival creates an essential moment for the media.

Tyler Perry's A *Jazzman's Blues* was one of the many films screened at the festival. Spanning the 1940s to 1980s, the film has a story of forbidden love and family secrets. When true love and mysterious murder intertwine, the elements of romance and danger collide, creating a unique visual experience. The film contains an excellent American blues soundtrack, some of which was composed by Spike Lee's collaborator Terence Blanchard. Music plays a vital role in the movie. It can bring the audience an excellent listening experience and contribute to the storytelling.

Another film, *Alam*, is Firas Khoury's first film work, illustrating the struggle of five Israeli-Palestinian high-school classmates under the burden of forced forgetting. The film shows Palestinian teenagers torn between remembering history or forgetting the past, and the hidden feelings between teenagers growing up. In this film, the audience can see the protagonists' exploration of personal identity and the impact of the trauma left by history. This film is tight-paced; **you will not want to blink.**

People have developed a great passion for movies with thriller elements in the post-pandemic era. The film *A Man of Reason*, directed by Korean filmmaker Jung Woo-sung, can also be seen at the film festival. Jung takes the lead role in this film, using his experienced performance to tell a story about his personal experiences and politics. Kidnappings, car chases, and power struggles all appear in the movie. Under these thrilling scenes, Jung leads the audience to think more deeply about freedom and hope.

This year's TIFF featured exciting films and personal visits from various movie stars. The festival's 2022 lineup included Jennifer Lawrence, Brendan Fraser, Tyler Perry, Olivia Colman, Hugh Jackman, Zac Efron, and Daniel Radcliffe.

Confirmation

Rosa T. Mancuso
CREATIVE

"You need to cover your shoulders in church, hun."

My mom draped the light pink shawl over me, resting her hand on my shoulders as we locked eyes in the mirror. Her eyebrows turned upwards ever so slightly in pity that I couldn't quite place.

I clopped towards the car in my heels, wobbling slightly. My dad and brothers were already piled into the car. As I took my seat, my dad tapped his fingers on the wheel. "What took you so long?"

If I told you that the church itself wasn't heavenly, I'd be a damn liar. Gilded dark wood framed stained glass, which reflected the soft light of candles and the harsher chandeliers. Rows upon rows of vessels for voices, about two hundred people, letting go their echoes to fly and fill the cathedral ceilings. And thankfully, they were slightly less dissonant than usual.

All eyes were drawn to the altar, well-lit and surrounded by fifty preteens in crimson cloaks. The bishop stood dead centre.

The echoing ceased, and his voice boomed. We stood.

My mom nodded at something he said. My dad gazed at the stained glass. My brothers shuffled their feet.

Just ahead of me, through a gap in the crowded pews, I spotted a girl about my age. Or rather, I spotted her long, dark curls draped down her back, and her blue dress, and the way she swayed with the rhythm of the words that bounced off the walls and amongst the crowd. An older man with barely-there grey hair placed a hand securely on her shoulder. She wasn't wearing a shawl.

The bishop said something about fire. I can't remember exactly what, but at that moment I remember the flames of the candles burning higher, above the rims of their red containers, as if the spirits of the dead for whom they were lit were possessing them. I saw the flames depart from the wax, flying upwards, tiny glowing orbs framing the altar. They swirled round and round, soon floating towards the crowd. One landed on my head, and another on hers. The rest stayed in the air, hanging. **No one else noticed.**

I fixated on her flame. It bobbed, lowering as she kneeled and rising as she stood. I could feel the heat of my own flame following along.

The kids in crimson lined up to receive their blessing, and each row of guests followed. I was nowhere near her. I took the wafer and crossed myself. I scanned ahead as I walked back towards my seat, and there she was, back at hers, still lit by the flame. I finally saw her face. She looked a bit older than I had imagined.

The service was soon over. My family gathered in the church's grand entrance, shaking hands and exchanging kisses. My cousin, clad in crimson, emerged from the back of the church to gather her deserved praise.

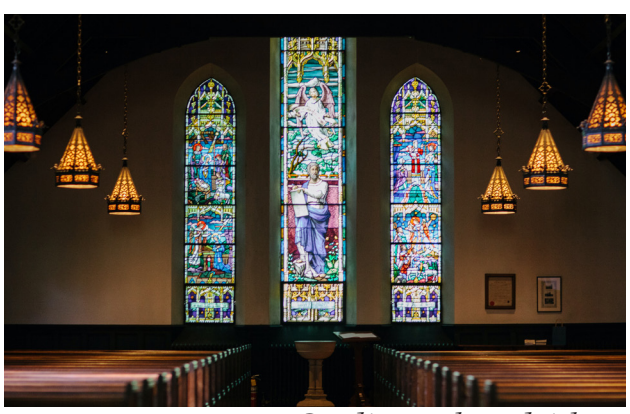
I spotted the girl and her flame as she embraced one of the other robed kids. They laughed together.

My mom ushered me out of the church along with the rest of my family. Her shawl was crooked.

"Not everyone was wearing these, you know," I commented as I attempted to adjust hers. The clip-clop of her heels paused, and she looked at me.

She sighed and continued walking; her heels struck the pavement once again. She shot a glance at my dad.

"It's just the proper thing to do, honey."



Credit: Karl Fredrickson

SAM'S SHOWTIME SCHEDULE

Sam Guevara
ARTS AND CULTURE

There is no better way of celebrating this time of the year than by being a cinephile. The autumn breeze calls for harvests and Halloween, moments that stretch into memories — and it also calls for a showtime special. In simpler terms, here is a what-to-watch guide. Throughout this list, find significant seasonal features for fall alongside reviews (or more so rambles) that are a mix of praise, criticism, and personal commentary. Without further ado; a film bro (woman), theatre kid (adult), film critic (Letterboxd user), and Cinema Studies student (undergraduate with a minor) presents **fall in film, films for fall.**

Motion pictures whose themes and tones objectively and/or subjectively embody *fall in film* as fall is a cinematic concept that comes to be through narrative and form. Whether it be the screenplay or the colour palette, the message or the original score, fall presents itself somehow and somewhere in *films for fall*. One commonality among all fall films (along with the season of autumn) is coziness. As for horror, interpret this commonality to be the lack thereof. With coziness at focus, it is time to embrace warmth, ensure relaxation, and screen these cozy pieces.

1. Fantastic Mr. Fox (2009) Dir. by Wes Anderson

"I need everybody to think I'm the greatest, the quote-unquote Fantastic Mr. Fox. And if people aren't knocked out and dazzled and slightly intimidated by me, I don't feel good about myself."

It took my fifth watch of *Fantastic Mr. Fox* for me to understand comments proclaimed by a peer of mine who wondered in response to my admiration for this underrated film and by extension my connection to its principal character, "Why do you like this movie? Why do you relate to him, he is an asshole!" Granted, I still admire *Fantastic Mr. Fox* and connect to Mr. Fox, arguably even more so, but now I am aware of how much the film impacted me — I have been blinded by its beauty and retentive by its relatability the first four watches to notice negativity.

One noticeable take away within *Fantastic Mr. Fox* is a sense of comfort. At the core of the stop-motion animation and offbeat adaptation of a picture novel by Roald Dahl, there is inevitable pleasure in characterization and cinematography. As a result, comfortable pleasure and pleasurable comfort are inescapable on-screen as a film and off-screen as a filmviewer.

The story follows Mr. Fox, a fellow ENTP to say the least, who faces boredom of rural rapture and longs for more excitement. Eager for an escape, Fox finds himself in eventual exile as his titular persona coexists with his animalistic tendencies and endangers arise. Marriage at risk, lives of family and friends at high stakes, and self-awareness at absence begs the question: who is at fault? Are the farmers who hunt Mr. Fox and force all of the neighbourhood creatures to hide underground to blame? Or rather, is the fantastic Fox who constantly feels the need to be clever and in control for better or for worse to blame? Perhaps both are at fault?

A creative script combines with a craftful style to construct *Fantastic Mr. Fox* to be a feel-good artwork full of immense talent ranging from voice acting to brilliant screenwriting. Upon viewing, the audience easily remembers what is happening of which is the act of spectating a work of fiction. Despite being obvious fiction, there is clear truth in its creation. Likewise Mr. Fox over the course of the tale, the observer ponders a universal life experience over the course of the watch: to live with human instincts, yet behave with wild tendencies. The duality of person and beast is depicted on-screen as well as it is applied off-screen, and there is comfort in knowing that the case is the same for all individuals, that to exist is to oftentimes possess a state of uncertainty in regard to who one is. There is comfort in knowing others are unsure of what sort of creature they are meant to be. **There is comfort in knowing Mr. Fox, you, and I are no exceptions.**

2. Dead Poets Society (1989) Dir. by Peter Weir

"Medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love; these are what we stay alive for."

Dead Poets Society is a coming-of-age story like no other, in spite of its representation of solely white men, due to charm and timelessness. Subject to thought-provoking dialogue in deliverance by transformative performances, the film promotes the message to seize the day. What is being if not constant rediscovering, unorthodox learnings, and independent existing?

3. El Laberinto del Fauno/Pan's Labyrinth (2006) Dir. by Guillermo del Toro

"It is in pain that we find the meaning of life, and the state of grace that we lose when we are born."

Guillermo del Toro is a modern auteur and this is most evident in his foreign-language visionary *Pan's Labyrinth*, as his captivation of dark creativity is strangely beautiful and beautifully strange. This film is special with lessons that vary in its fantasy and war nature: imagination and death are the only options to overcome horror, there is magic in the worst moments, moral disobedience is important, or even the classic fight of good versus evil through explicitly Spanish democratic forces against Nazi fascist ruin.

4. An Autumn Afternoon (1962) Dir. by Yasujirō Ozu

"In the end we spend our lives alone... all alone."

An Autumn Afternoon was the final film Ozu made before he died in 1963. By the close of his career Yasujirô Ozu had developed a unique signature impression — one that depicted loneliness, family, dependence, and relationships so distinctly as to be able to romanticize raw everyday existence. With this film, there is a balance of simplicity and complexity. With this balance, there is a glance at transformations amid traditionalism and modernization. With this series of transformations, post-war Japan mirrors human nature as both undergo personal and societal shifts that range from economy to family.

(Continued on page 12...)

5. The Rocky Horror Picture Show (1975) Dir. by Jim Sharman

"And crawling, on the planet's face, some insects, called the human race. Lost in time, and lost in space... And meaning."

A campy controversial cult classic about sex, songs, and social norms. *The Rocky Horror Picture Show* showcases two lovebirds whose car breaks down in the rain near a castle and their night that follows at a party inside the castle. Crossdresser Dr. Frank-N-Furter is the host and his bizarre entourage are the guests all of whom delve deep into themes of sexuality and individuality through a psychedelic journey. This film encounters a night that celebrates the odd, the outcasts, and the outsiders while inspires dreamers, doers, and dancers.

6. American Psycho (2000) Dir. by Mary Harron

"I think my mask of sanity is about to slip."

American Psycho introduces protagonist Patrick Bateman and transforms not only lead actor Christian Bale, but the viewers too. The film is a satirical take on the world of Wall Street business executives — the young, the rich, and the arrogant. Ironically, the film presents itself to appeal to the very same men it mocks; and even does so successfully today. The horror thriller tackles a horror thriller in itself: toxic masculinity. 'Quotable, but unrelatable' is the ideal thought one has after an *American Psycho* watch in reference to Bateman. Unfortunately if relatable, one has a psychopathic ego and illogical fantasies. Fortunately if quotable, one understands the commentary on sexual obsession, fragile shallowness, and cultural decline on the basis of capitalistic patriarchy.

Honourable mentions: Us, Donnie Darko, Monster House, Harry Potter and the Philosopher's Stone, The Addams Family, Knives Out

The Tale That Wasn't

Rishibh Prakash
CREATIVE

Credit: Peter Boccia

At your doorstep is a man who isn't. Because he isn't, he cannot knock on your door. You were not staring at the ceiling in the darkness of your room. The knock does not fill you with dread. You do not feel the knock fill the silent night. You do not feel yourself get out of bed and move towards the door. You do not open the door knowing what is on the other side and knowing what is to come. You do not stare into the man's hollow eyes and feel a chill travel down your spine as a wide, toothy grin doesn't spread across the man's face. The man doesn't gesture toward the car behind him, and you don't find yourself getting into the backseat. You don't see the man climb into the driver's seat and adjust the mirror. You don't see those sickening eyes and that menacing grin greeting you again. You don't feel the car lurch forward, all while those eyes and that smile remain exactly where they are.

You don't notice the landscape rolling by. You don't realize when the familiar changes to the unfamiliar. You don't wonder whether it was ever familiar. You don't realize when the car glides to a stop, and you don't sense your door open. You don't see the man holding open the door with that vile grin still carved on his face. You don't find yourself climbing out of the car, and you don't find yourself following the man. You don't look at the graves you pass by. You don't stop at an older grave standing away from the others. You don't run your fingers over the etching of your name. You don't look up to see only that ugly, chilling grin commanding you. You don't start to dig into the dirt with your hands. You don't try to pointlessly pull back your arms. You don't start to feel the corners of your mouth twitch. You don't start to feel them pull back. You don't try to scream through the grin stuck on your face. You don't eventually feel the wooden surface of a coffin. You don't pull open the lid and climb in. You don't see that wide smile again as the man closes the coffin for good. You don't sense the earth being packed on top of you. You don't feel the tears welling up in your eyes. You don't bring up your hands to try and move your mouth back, so that at least you may meet the end with your own face. You don't feel the blood being drawn on your face as you rake your fingernails across it, the grin remaining etched in its place.

It is a good thing, I suppose my dear reader, that none of this happened. Let us hope, then, that it won't.

Once there was a man who wasn't. Because he was not, he could not knock on your door. You were not staring at the ceiling in the darkness of your room. The knock did not fill you with a dread that you had been awaiting. You do not feel the knock echo in the silence of the night. You do not get out of bed and move towards the door as if pulled by strings. You do not open the door knowing what is on the other side and knowing what was to come. You do not stare into the man's hollfeel a chill travel down your spine as a wide, toothy grin didn't spread across the man's face. The man didn't gesture toward the car behind him and you didn't find yourself getting into the backseat. You didn't

notice the car starting to move. You didn't notice the landscape rolling by. You didn't stop to wonder whether it was all familiar or unfamiliar. You didn't see the man grinning at you in the rearview mirror. You didn't notice the man's gaze resting on you the entire time. You didn't see the toothy grin he had the entire time. You didn't realise when the car slid to a stop and you didn't sense your door open. You didn't look up to see the man staring at you again and you don't see the grin still remaining on the man's face as if it were carved. You didn't find yourself climbing out of the car and you didn't find yourself following the man. You didn't look at the graves you passed by. You don't stop at an older grave and run your fingers over the etching of your name. You don't look up to see only that ugly, chilling grin [looking back at you]. You don't start to dig into the dirt with your hands. You don't eventually feel the wooden surface of your coffin. You don't pull open the lid and climb in. You don't see that grin again as the man closes the coffin again, this time for good. You don't sense the earth being packed on top of you. You don't feel the corners of your mouth stretching back involuntarily into a grin. You don't feel the tears welling up in your eyes. You don't bring up your hands to move your mouth back. You don't feel the blood being drawn on your face as you rake your fingernails across it, all while that sick grin remains on your face. It is a good thing, I suppose my dear reader, that none of this happened. Let us hope, then, that it won't.

MVP Showdown:
Aaron Judge vs. Shohei Ohtani

Michelle Wong
SPORTS

MLB season is once again nearing its end, and of course, the most heated debate is *who will be 2022's MVP*? This season there are two talented and outstanding candidates: Shohei Ohtani from the Los Angeles Angels and Aaron Judge from the New York Yankees. Both athletes have played phenomenally this season and shattered an insane number of records; however, there can only be one MVP... Let's weigh who has the upper hand in winning the title.

Starting off with Aaron Judge, he has continually been labelled with **"best season performance" and "rising star of the MLB."** His stats are clearly no joke: 90 extra-base hits, 16 stolen bases, and 62 home runs; breaking the American League all-time, single-season home run record set by Roger Maris in 1961, and giving him the title of AL home run champion for 2022. His 62nd home run ball, caught by a fan, is currently valued at $2 million at a sports memorabilia auction house.

Right fielder Judge also has a very strong throwing arm and ranks first in the OPS (on-base plus slugging), wRC (weighted runs created plus) and WAR (wins above replacement) categories. In large part because of him, the Yankees clinched their first-place standing in the AL East. Judge has achieved so much in so little time, it's no wonder there's a huge chorus cheering for him to be MVP this year. At the age of 30, Aaron Judge is already making a huge mark in MLB history.

Moving on to Shohei Ohtani, the Angels pitcher recently (by recently, I mean the end of September) signed a one-year contract extension with Los Angeles for a record $30 million. He was the MVP for 2021 and, despite already receiving the title, continues to set records on and off the field. His 2023 contract salary is the highest ever for an arbitration-eligible player, showing what he's worth to the Angels and to the entirety of the MLB. This year his pitching side has drastically improved with a 15-8 win-loss ratio, 2.35 ERA (earned run average), and 11.9 strikeouts per 9 innings played.

As a designated hitter, he has 34 home runs, 94 runs batted in, and 11 stolen bases. Many say even if he doesn't receive the MVP title again, he would very likely win the AL's Cy Young Award, something he has yet to receive. Ohtani's effort helped the Angels reach third place in the AL West Standings, and he is the first player this season to qualify as a hitter and a pitcher. His versatility weighs in his favour for the title of MVP.

Looking at the statistics and achievements of both players, you can see why they are the only serious candidates for MVP. What's your call? Who do you think will be MVP of the 2022 MLB Season? Shohei Ohtani, the previous MVP of 2021, or Aaron Judge, the record-breaking Yankee?

Credit: USA TODAY | VIA REUTERS

Credit: Ron Jenkins/Getty Images

The Downfall of CGI

Eugene Kim
SCIENCE AND TECH

One of the most ubiquitous and fundamental elements unifying modern media is the usage of computer-generated imagery (CGI). Found frequently in film, TV, music videos, and video games, CGI has seeped its way into the modern understanding of visual media — so much so that the term 'CGI' has entered common vernacular. You may often find yourself commenting on the quality of CGI used in a newly released movie, in awe or perhaps even in disdain. One may also be familiar with the issue of CGI in recent features being less believable than older works. While this can easily be explained as a decline in quality, the issue of CGI is not as simple as it seems.

To understand CGI, we must go back to its beginnings. Surprisingly, CGI is not necessarily a nascent technique, especially if one were to define it according to its name, '*computer-generated*.' CGI has been in use as early as 1958, when Alfred Hitchcock made use of animated patterns in his highly acclaimed thriller *Vertigo*. Early methods of creating computer animations were mechanized, often requiring the animator to simultaneously perform a role akin to that of a design engineer. An early computer animation system, the Scanimate, required that the animator stitch together signals emitted from an image in order to provide it with "movement," which was then adjusted to perfection via hundreds of knobs.

As technology improved, the process of CGI became more streamlined, allowing for the artist to engage more intuitively with their work, though it remained tedious. These developments came to an apogee in 1995. With the release of *Toy Story*, CGI was revolutionized — both the medium itself and public understanding of it. The first film to be entirely animated using CGI, *Toy Story* proved to be innovative and groundbreaking. The shiny, sterile textures created a realistic finish to the toys, and the intricate backgrounds depict how Andy's house had been well-lived in. Through CGI, the film was able to capture minute and temporal details unachievable through traditional animation, creating an entirely new relationship between film and viewer. *Toy Story* showed that CGI was capable of achieving what was once impossible: emulating the details of real life to the finest degree.

The twenty-first century brought more groundbreaking accomplishments in filmmaking, achieved with the aid of state-of-the-art CGI. James Cameron's 2009 film *Avatar* is 60% CGI, making use of revolutionary motion-capture technology allowing for computer animations to be overlaid onto the live actors. Such impressive techniques certainly contributed to the film's success, to the point where the film broke box office records by an impressive margin.

In recent years, the public perception of CGI has shifted. The audience has grown accustomed to the feats achievable through CGI; thus, they are acutely aware of when it displays shortcomings. There are now clear distinctions between what makes 'good' CGI and 'bad' CGI: textures, rendering, and realism are all considered before a judgment can be passed on the quality of a film.

Due to the audience's keen eye, many films (and consequently their studios) have been lambasted for featuring 'bad' CGI. A lack of consistency with the real-life actors and sets, easily discernible CGI, and what appears to be corner-cutting to minimize production costs are all common criticisms. Marvel Studios is a notorious example of this supposed poor quality, so much so that the cast and crew themselves have commented upon it.

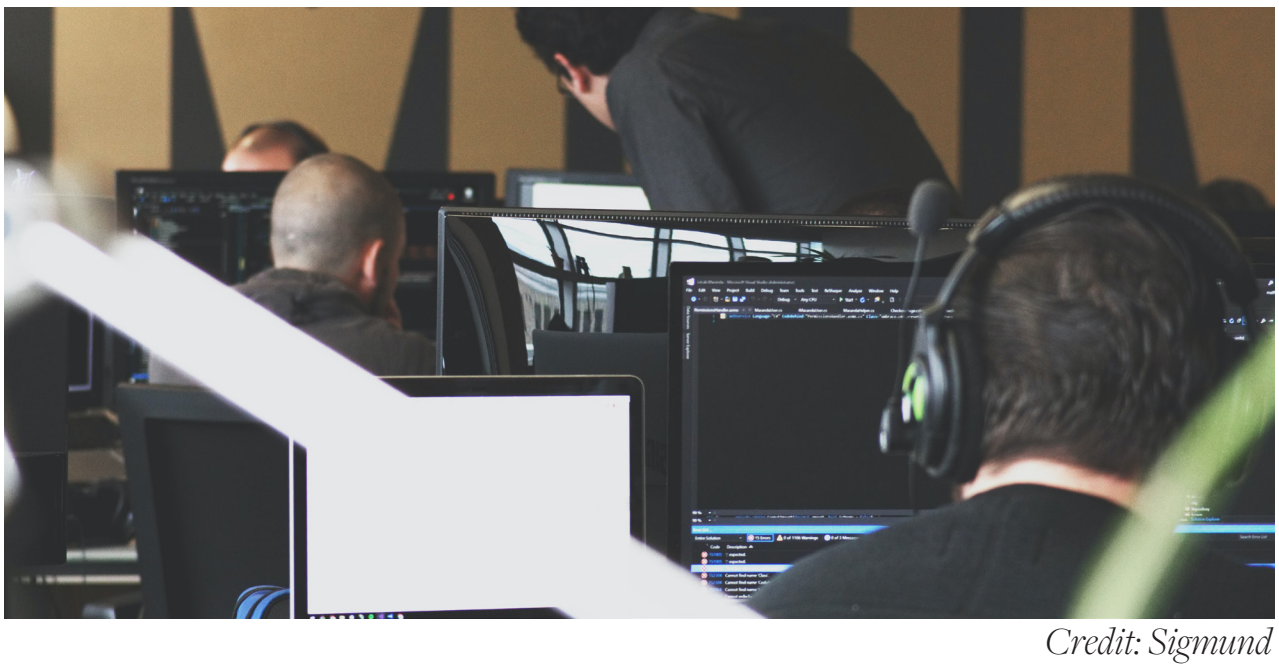
In July 2022, Vanity Fair uploaded a video to its YouTube channel titled "Taika Waititi and Tessa Thompson Break Down *Thor: Love and Thunder* 'Taste The Rainbow' Scene." The video featured director Taika Waititi and actress Tessa Thompson analyzing a scene of their newly-premiered film. Early in the video, Waititi offhandedly remarks at the poor CGI. Pointing at Korg, the hulking Kronan warrior he portrays through the usage of motion capture and CGI, he asks if his character looks 'real.' Thompson responded that he does not, prompting a short exchange where the two laughed at the unbelievability of the rock creature. Although seemingly harmless in nature, these comments reflect the overarching attitude towards modern CGI.

How can CGI, considered jaw-droppingly impressive a decade prior, have devolved in quality so that the CGI found within movies boasting budgets in the hundreds of millions is laughed at even by its directors? Have we as the audience become so accustomed to such technology that the medium has lost its magic? Or is it indeed the case that CGI has nosedived in its excellence? The answer lies in the perspective of the artists behind the CGI.

A multitude of VFX artists spoke up in response to the video, explaining how they are underpaid and overworked. Through the testimonies of various artists, the picture became clear; rather than a singularity, it is a recurring transgression committed by various film studios. Most importantly, rather than the final product simply being bad due to a lack of skill and laziness, the final product is bad because the artists were given impossible expectations to work with.

A VFX artist explained to Vulture writer Chris Lee that they are **"working seven days a week, averaging 64 hours a week on a good week."** Furthermore, they describe the phenomenon being 'pixel f—ed' by studios, a VFX term referring to a situation where "the client will nitpick over every little pixel."

VFX houses will bid on a project in order to secure its rights to work on it. The studio will accept a bid it deems fair; in the case of Marvel, it often accepts lower bids in order to save on production costs. VFX artists are then given shots to work on. In theory, this is fine. However, Marvel often forces its artists to make immense changes at the last minute, such as asking the entire third act be reanimated a month



Credit: Sigmund

before the deadline, as they did in Thor. It doesn't help that the directors of the films have little understanding of how VFX as a whole works, often failing to understand the empty spaces on set whilst filming.

Perhaps, then, rather than a decline in objective quality, the issue of 'bad' CGI in recent releases stems from a disconnect between the artists and the director.

What, then, can be a solution?

The first is obvious: VFX artists must be given better pay and working conditions. Good art cannot be created if the artists are subjected to inhumane conditions.

Another solution is to rethink how CGI plays a role in modern cinema. The audience has become so familiar with the utilization of CGI in film that they are quick to subject it to high standards. In his essay "The Myth of Total Cinema," André Bazin notes how cinema originated as a nebulous concept, combining the visions of various inventors, thinkers, and artists — thus a "myth" in its formation. In order for cinema to evolve, "every new development added to cinema must, paradoxically, take it nearer and nearer to its origins." In other words, he claims "cinema has not yet been invented." Perhaps we should take this view into account, both as filmmakers and audience, and thoroughly consider the role CGI plays in film. Do we rely on it too much? What comes next for computer-generated imagery?

Our Monarchy: Worth Keeping Because It Works

Bob Gillespie
POLITICS

I'm a monarchist. But you may not share my opinion. In a September Ipsos poll after Queen Elizabeth II's passing, 54% of Canadians indicated that it was time to cut ties with the monarchy. In light of this reality, I promise not to bore you by explaining that removing the Crown from Canada is practically impossible. The practicality or impracticality of switching government systems should have no real bearing on the argument that the monarchy is an essential part of the Canadian government.

The first, most important, and maybe only thing Canadians should understand about our constitutional monarchy is that it works. Really, really well. Every parliamentary system requires a moderator, in whom the powers of the executive are vested and who can, when there are questions of a government's constitutionality or legitimacy, decide whether or not a minority or coalition government has the confidence of the people and the ability to govern. Monarchs are usually the most effective, as their lack of democratic legitimacy enables them to undertake decisions only with extensive consultation and the utmost care for avoiding allegations of political interference.

Don't believe me? In 2008, when Conservative Prime Minister Stephen Harper faced the threat of being replaced with a left-leaning coalition just six weeks after assuming office, he asked Governor General Michaëlle Jean to prorogue Parliament so that he could avoid being thrown out. Jean agreed, as was precedent, but conditionally. After extensive consultation with Canadian political scientists, she required that Harper bring Parliament back as quickly as possible, and with a budget that would satisfy the coalition. She prevented the PM from simply exercising his powers to get his way, despite opposition.

Credit: Marc-Olivier Jodoin

Had Jean been elected, her decision likely would have been a simple yes or no, depending on whether or not she was elected by the Tories or the left-wing coalition. And even if she didn't allow her political base to sway her decision, it's more than likely Canadians would have thought that she did. The events of the past few years should tell us all how dangerous it can be to have our trust in democracy eroded.

Our unique constitutional monarchy also offers unique benefits. You may not like that our King resides in England — I personally see the value in sharing a monarch with our closest allies — but you can probably appreciate that we get the best of both worlds. Our Governors General are usually appointed by a non-partisan commission based on merit, and ultimately accountable not to the bureaucrats (or Prime Ministers) who recommend them but to a monarch with no real incentives to meddle in domestic affairs. This arrangement also limits Crown-related expenses: the lack of a monarch on our soil means that we spend far less than the British do accommodating our royal representatives. And at the provincial level, Lieutenant-Governors can act as the Senate does federally, with the legitimacy that only an arms-length representative of an arms-length Crown can have to review the constitutionality of proposed legislation.

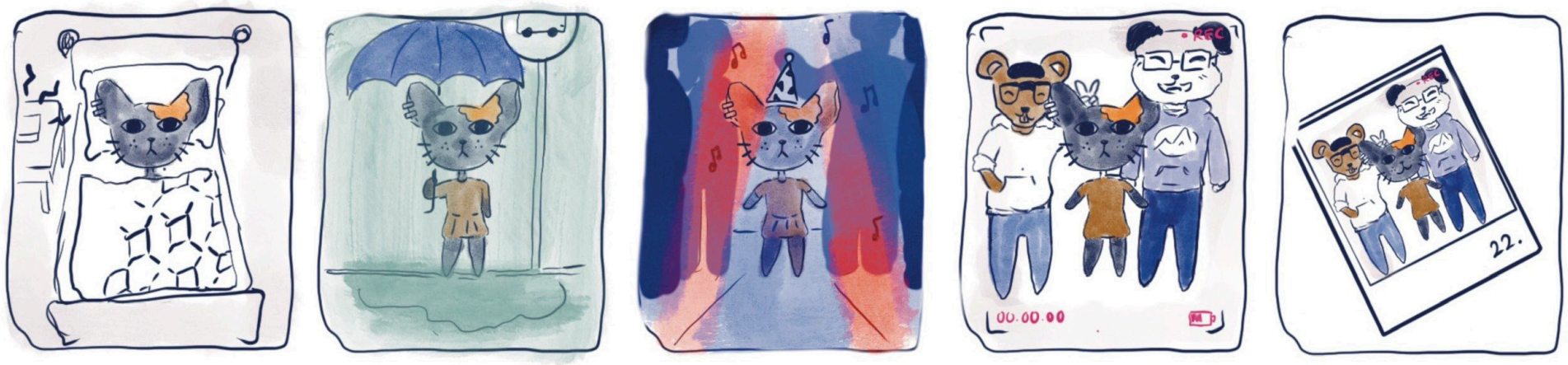
The only significant knock against our specific monarchy is its colonial history. The British Crown oversaw some of the most despicable evils ever committed, both here in Canada and across the British Empire, and individual monarchs rarely risked the backlash that came with what was considered "political meddling," intervening at their peril: one of the motivating factors of the American Revolution was the 1763 decree by King George III prohibiting further colonization without the approval and supervision of the British government, a mechanism that protected Indigenous men, women, and children from unmitigated violence by unsupervised American settlers. But as politicians have changed, so too have monarchs. King Charles III has given every indication in his words and deeds that he'll be a booster of real sovereignty for colonized nations, even at the expense of his own authority.

If Indigenous Canadians were calling for a different system of Canadian governance, I would be inclined to listen, and I hope you would be too. But they aren't. Although many Indigenous leaders have described their relationship with the Crown as complex, few have called for its abolition, citing one of the fundamental principles of the nation-to-nation relationship promised in the treaties we signed: a respect for each other's governance systems. If only the Canadian government could be so gracious.

Our monarchy is worth upholding as an institution, no matter who is sitting on the throne or how hard it is to remove them, because it works. Our parliamentary system requires a neutral monitor, and we enjoy an affordable, fair, and honest one in the Crown we have today. There is no better alternative around the corner. This is why I'm a monarchist, and why you should be too.

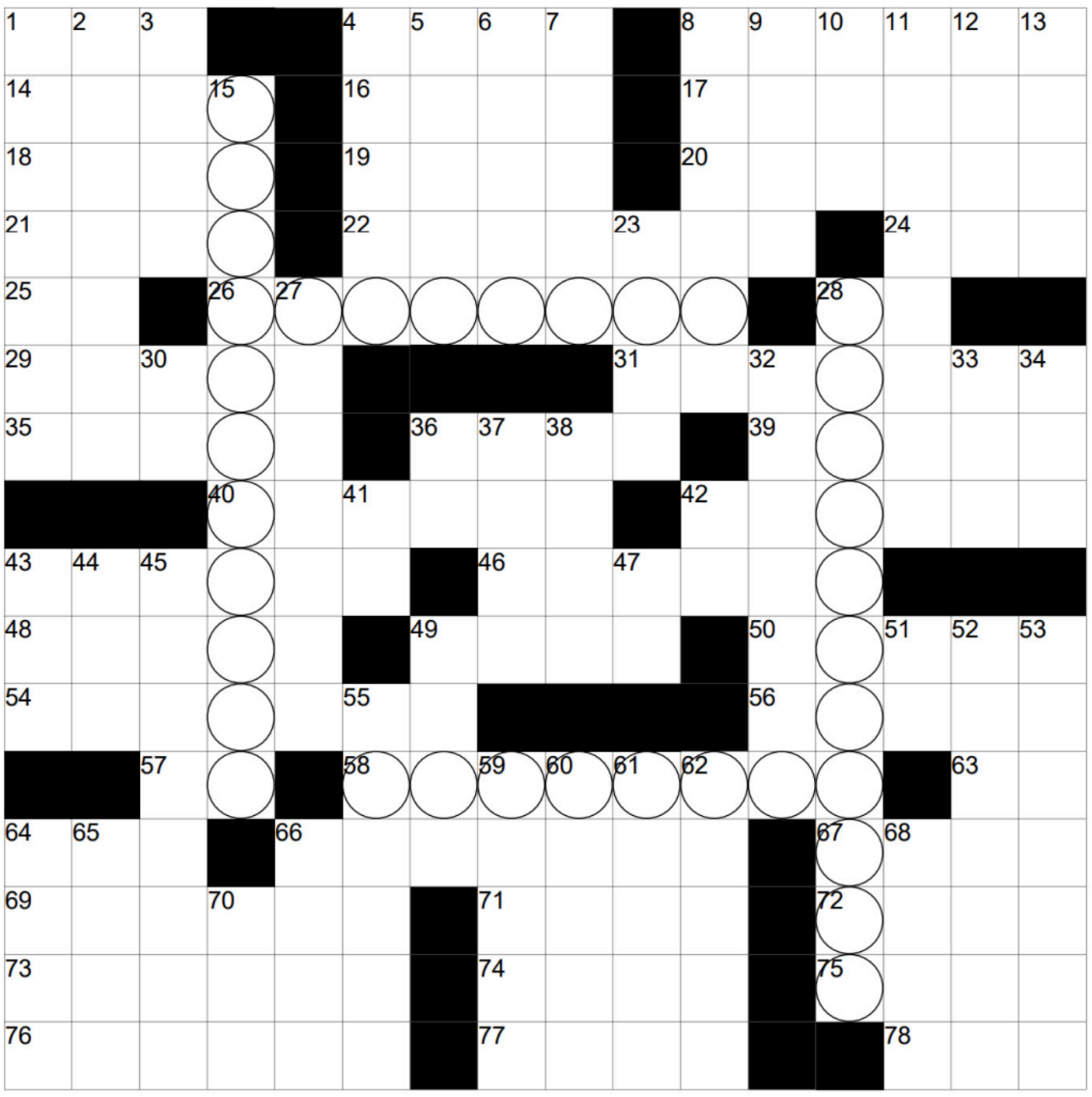
Big Picture

Comic by Anonymous



Crossword

Rick Lu



CLUES (ACROSS)

1. Professor helpers
4. Minecraft hot liquid
8. Cover stories
14. Painful thing you can do to your toe
16. 4 in tally marks
17. Definitive negative responses
18. Alternative nickname for Teddy Roosevelt
19. Pipe used to smoke weed
20. Insulted, with "out"
21. Ctrl+Y
22. Math with variables
24. "___ and Oh's", 2015 song by Elle King
25. Type of battery
26. What one may be asked to do before entering a building
28. Texting abbr. that means "a lot"
29. Chris of "Guardians of the Galaxy"
31. "___ lips", expression that means "shut up"
35. Horse
36. Emails discreetly
39. Palindromic abbreviation of "antenna", maybe
40. Do again
42. Ship stabilizer
43. What you would say when introducing Samantha who goes by a nickname
46. Like Macron or Napoleon
48. Plastic part of a shoelace
49. Snakelike swimmers
50. Many middle easterners
54. Lincoln who abolished slavery
56. Divided Asian land
57. Movie featuring Pennywise
58. Number associated with coronavirus
63. Someone who doesn't identify as male or female (abbr.)
64. Game where you can be it
66. Author of "The Chronicles of Narnia"
67. Exude
69. "___ it on the ground", famous The Lonely Island lyric
71. Disney of Disney
72. Computer operator
73. Catch sight of
74. How one might mistakenly refer to a singular South American mountain
75. Sensible
76. Heavily anticipated cut for DC fans
77. Russian emperor
78. Crosswalk user, for short

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@theinnisherald on Instagram!
http://theinnisherald.com/

SUBMIT TO THE HERALD *OR ELSE...*

P.S. Do you have a fun anecdote, love confession, or angry rant you'd like to share? Roommate almost burn down the house? Tell us about it! Make an interesting observation on campus? Tell us about it! Have an incredible obsession about racoons and want a platform to express your love for the fuzzy friend-shaped fauna?
TELL US ABOUT IT!
Shower us in praise or give us some not-so-constructive criticism. Tell us what else you want to see in the Innis Herald, or maybe what you definitely don't want to see more of. You can even ask us for advice (only if you don't want a sincere response).
We are very bored. Please write to us.
Letters can be delivered to room 107 at Innis College while electronic letters (aka emails) may be sent to exec.herald@gmail.com.

Also check out the *Innis Herald* Podcast!

ANSWERS